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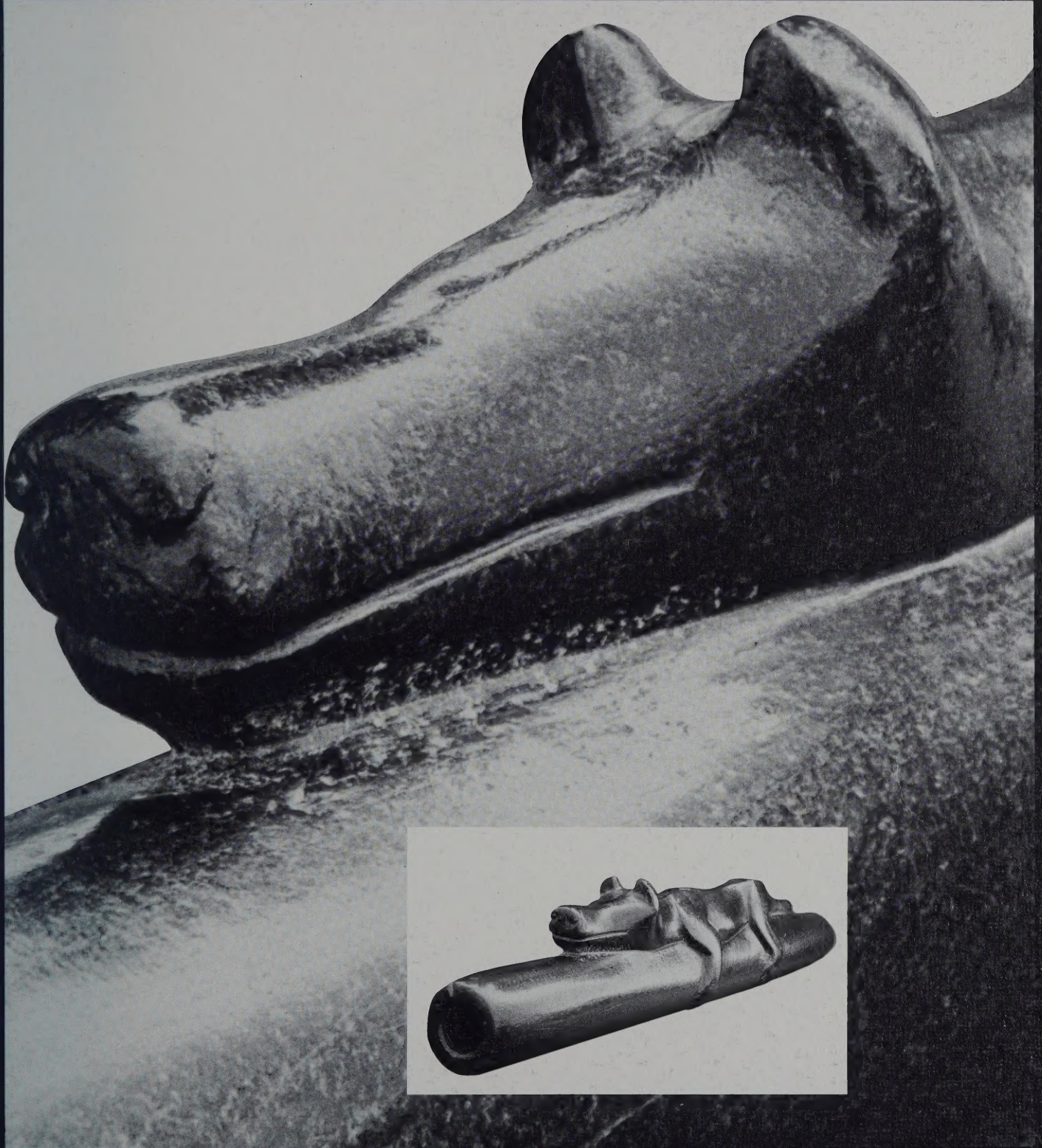
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of North America

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FRONT COVER: Close-up detail of the magnificent "Blind Wolf Pipe" found in Macon County, Tennessee. See complete story on page: 14, 15, 16, 17.



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Genuine Artifact Shows return

by John F. Berner, Editor in chief

The Artifact fraternity has been plagued in recent years with many flea-market type shows and meetings. Wholesale deceit with an abundance of dishonest dealers plying their trade many reproductions, fakes and tons of specimens with dubious origin are common place.

This problem has changed the field of collecting and artifact preservation. Many advanced collectors refuse to acquire any artifact with an unprovable history (including some recent authentic finds). Large numbers of new collectors have given up entirely. Certain categories of prehistoric collectibles have declined substantially in terms of value. This is especially true to quality flint items. At some shows Flint artifacts (other than average field finds) have gone begging for attention. The reason is the tremendous influx of almost undetectable reproductions currently on the market.

Lithic reproductionists (as many prefer to be called) are turning out untold numbers duplicating the techniques and styles of ancient flint knapping. Then spurious distributors artificially age these new specimens with methods that make it almost impossible to differentiate between new and old. And this newly acquired patination is impossible to remove.

The difficulty in detection is compounded by the fact that reproductionists now employ the proper raw material to produce correct types and styles. For example: Dovetails are made of Flint Ridge flint, gray blue Hornstone is

used to craft Turkey Tails, Illinois White for Daltons and Early man points, Dover for Duck River and Lost Lake styles, etc. With this new fraudulent approach to deceit, many questionable flint artifacts have entered collections of the advanced and neophyte.

During the past year, there has been a noticed policy of welcoming talented reproductionists to participate and demonstrate their skills at Artifact and Archeological shows. One opinion is that by allowing these demonstrations, collectors are alerted that exacting reproductions can be made today. But this provides a forum which advertises the skill of the flint knappers. One such organization has included a Flint Knapping demonstration as a regular segment of their shows.

I have the good fortune to have personally observed many modern knappers demonstrate their skill. A number of them offer to sign their work. Most do not (or are requested not to, while others signatures can be easily removed with soap and water). I have listened to comments such as "...I only do this to learn more about the techniques of ancient man", or "...I have reformed and only want to teach others", or "What can I do when I tell the purchasers that I am the maker, then they sell my work to another party as genuine authentic ancient work?" What purpose would known Fake dealers have in ordering Dalton and Turkey Tail reproductions by the dozen, other than to

(Genuine Artifact Shows return - continued)

pass these articles off as real?

The best case in question is when I witnessed a reproductionist say that he could not duplicate a particular work of flint to the level of ancient man. Then within about two hours, his duplicated style in the same type of material sure looked like a 9 on the scale of 10 to me. Sure doesn't sound right to me. How about you?

All of this certainly is not the preface to the title of this article. But perhaps it is! Genuine Artifact Shows have returned to the G.I.R.S. This spring at Chattanooga, Tennessee on April 13th, the First Annual Mid-South artifact show proved a success. When the doors opened at 7AM, the tables were admittedly not perfectly clean. But before mid-morning arrived, our Fraudulent Artifact Committee had inspected and purged the exhibits and displays of 61 questionable items. There was no embarrassment to either exhibitor or the G.I.R.S. because the undesirable items disappeared without incident. Obviously absent were a number of the major Fake peddlers who frequent most shows. With over 100 tables of exhibitors, the G.I.R.S. show was at least 99% free of questionable material. Many thanks go to John Tilley and Dan Stroud who co-hosted this splendid event. Next year, the G.I.R.S. will expand this show to a Two-day event.

Success due to our new Policy

Many persons who could not attend this show question the reason for success. The G.I.R.S. "Rules and Regulations" published in our Issue No. 4, 1985 was adhered to strictly. Each exhibitor upon entering the Convention Center was given a copy of these Regulations prior to setting up. Each Exhibitor was required to sign an Exhibitor Permit. For the benefit of our members and other Societies who are considering following our lead, a facsimile of the permit is shown in this issue. Any Archaeological society or Artifact organization that wishes to peruse our approach to the Fake problem is welcome to a copy of our materials by writing the G.I.R.S.

Awards were certainly deserving

Seldom do Judges agree on the choices for Awards. In this instance, the decision was unanimous. Best of Show was awarded to Joe Love, Chattanooga, Tennessee for his 24' display of fine Mississippian Effigy pottery. The Wilkes family of Savannah, Tennessee received 1st place in the Pipes category. Dr. Neal Brown, Columbus, Georgia was awarded 1st place, Bannerstones; Willie Ray Kilgore, Cusseta, Ala-

bama won 1st place, Flint and Ron Gardner, Shelbyville, Kentucky received 1st place for his fine Shell display.

G.I.R.S. will not co-sponsor the Convention

An announcement early this year stated that the G.I.R.S. would co-sponsor the forthcoming Prehistoric Artifact Convention in Columbus, Ohio. The technicality of our "Rules and Regulations" state that any person exhibiting at a G.I.R.S. show must be a dues paying member. Enforcing this regulation would provide an unfair situation on the thousands of Indian Relic Trader subscribers, many who will travel great distances to attend this show. In good conscience, the G.I.R.S. could not force these collectors to pay \$12 and become a member, like it or not. Len and Jane Weidner who publish the IRT have been very supportive of the G.I.R.S., and in respect of the situation; we have made the decision not to sponsor the event. However, many of our members are looking forward to attending!

October issue deadline is August 31st

Few of our readers realize how much advance time is required to produce and publish "Prehistoric Artifacts." Let us explain. As soon as this Journal is in final print, we begin on the next issue gathering articles and preparing the manuscript. The professional typesetting of the manuscript takes about 14 days, then proofing, etc. requires another 3 days. Preparation of the artwork and layout takes another 14 days or so, and litho-stripping by the printer requires about 10 days. After the final printer's proof, another 7 days are required for production and folding, stitching, assembly. Then each journal must be addressed and sorted by Zip code and state. Since we use Non-profit bulk rate, it takes from 10 to 14 days for delivery to your door. This is a minimum of nearly 60 days from start.

We hold open the Journal as long as possible to include any late entries and information. And we are always interested in your photos and articles. Thank you.

Other Societies and Organizations are welcome.

Our Board of Directors have determined that any Archaeological Society, Publication or Organization is more than welcome to solicit memberships or subscriptions at any G.I.R.S. sponsored function. Those planning to do so are requested to contact our meeting Chairperson and a table will be provided to accommodate your organization, compliments of the G.I.R.S.



WINNERS at 1st ANNUAL G.I.R.S. SHOW

Left to right: Jeff Wilkes, 1st place Pipes; Dr. Neal Brown, 1st place Bannerstones; Ray Kilgore, 1st place Flint; Ron Gardner, 1st place Shell; Joe Love, Best Of Show.

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**If you joined the G.I.R.S. by mistake,
we'll cheerfully refund your money!**

Our officers and directors aggressively solicit non-members and collectors to join our society. It is clearly stated that we are not in competition with any archaeological society. The G.I.R.S. makes no pretense of being archaeological in purpose. We are a artifact preservationist society whose purpose is to educate the public and present a forum where authentic artifacts of ancient man in North America may be exhibited and enjoyed by the public.

It has been brought to our attention that at a recent meeting of the Peachstate Archaeological Society, 3 new members thought they were joining that organization; but joined the

G.I.R.S. instead. Please note that our membership application clearly states that you are joining the Genuine Indian Relic Society, Inc. and each new applicant must sign his or her name and address, making payment to the same.

Since these 3 new members have been unidentified, we have no way of correcting this error. If you in reading this notice recognize you are one of these persons, please write to Dr. Neal Brown, Treasurer and a prompt return of your \$12 will be made immediately. Do not return the two 1986 journals of Prehistoric Artifacts you received, keep them with our compliments. And our sincere apologies for any inconvenience this may have caused you.

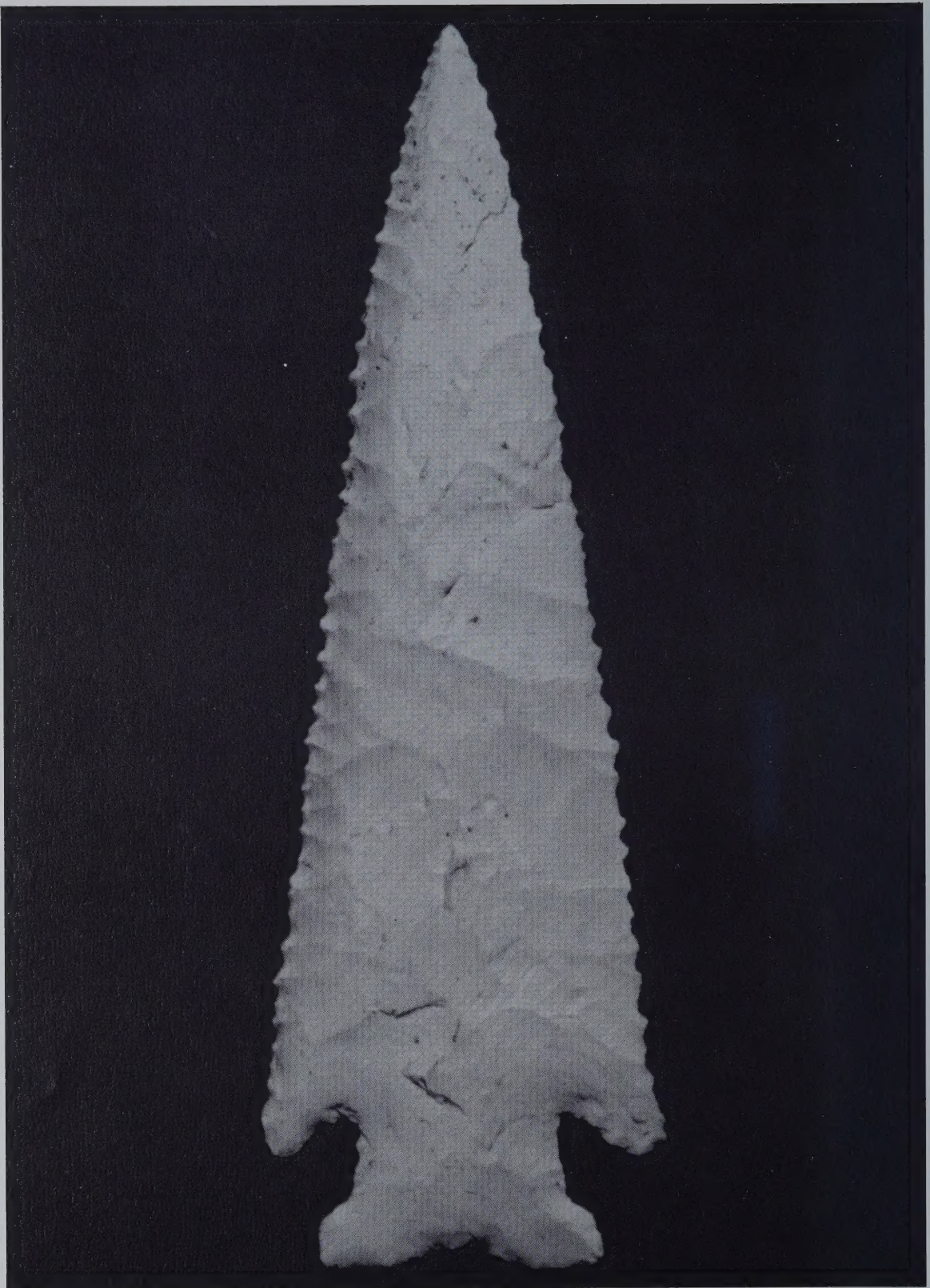


FIG: 1

Outstanding Southern type Knotted Hardin projectile found in 1938 by Bill Dapkunas on Crab Orchard Creek in Williamson County, Illinois.
Collection of Bob Espeland, Goreville, Illinois

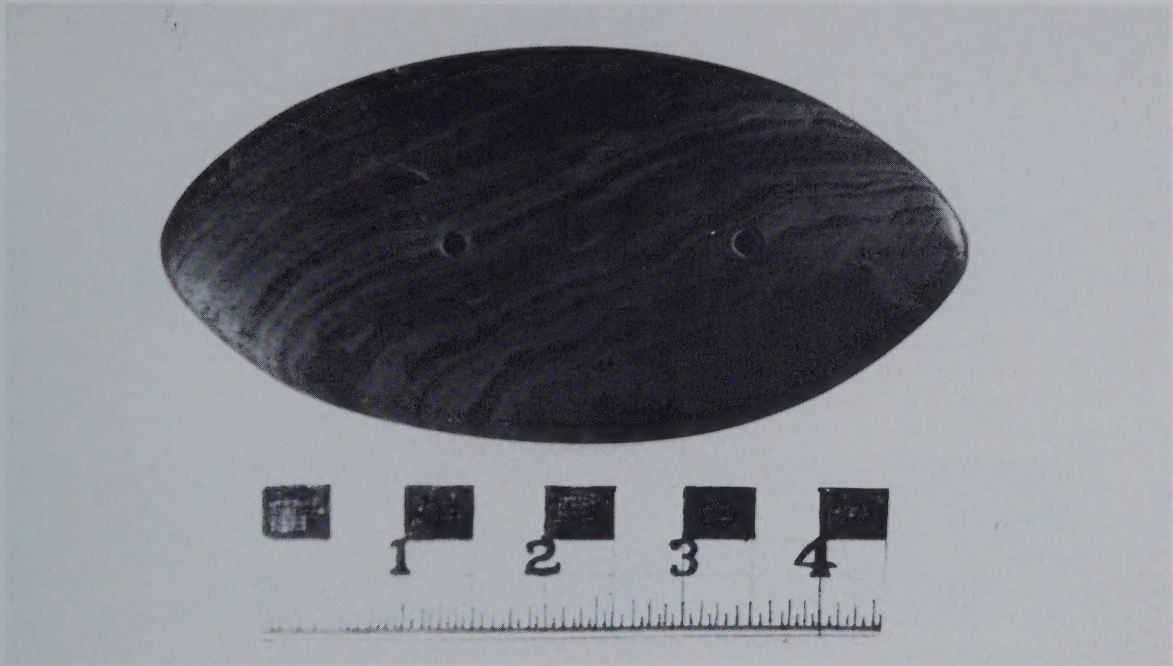


FIG: 2

Large elliptical gorget of dark green banded slate, found on the south bank of the Kalamazoo River, east of Marshall in Calhoun County, Michigan by a Mr. Easterday in 1985.

Collection of Barry Goodwin, Coldwater, Michigan



FIG: 3

Perfect and exquisite double conoidal Steatite tube pipe measuring 10" in length, featuring a single central raised ring and found in Hardin County, Tennessee by Debbie Blackwelder in 1982.

Collection of Wilkes Family, Savannah, Tennessee

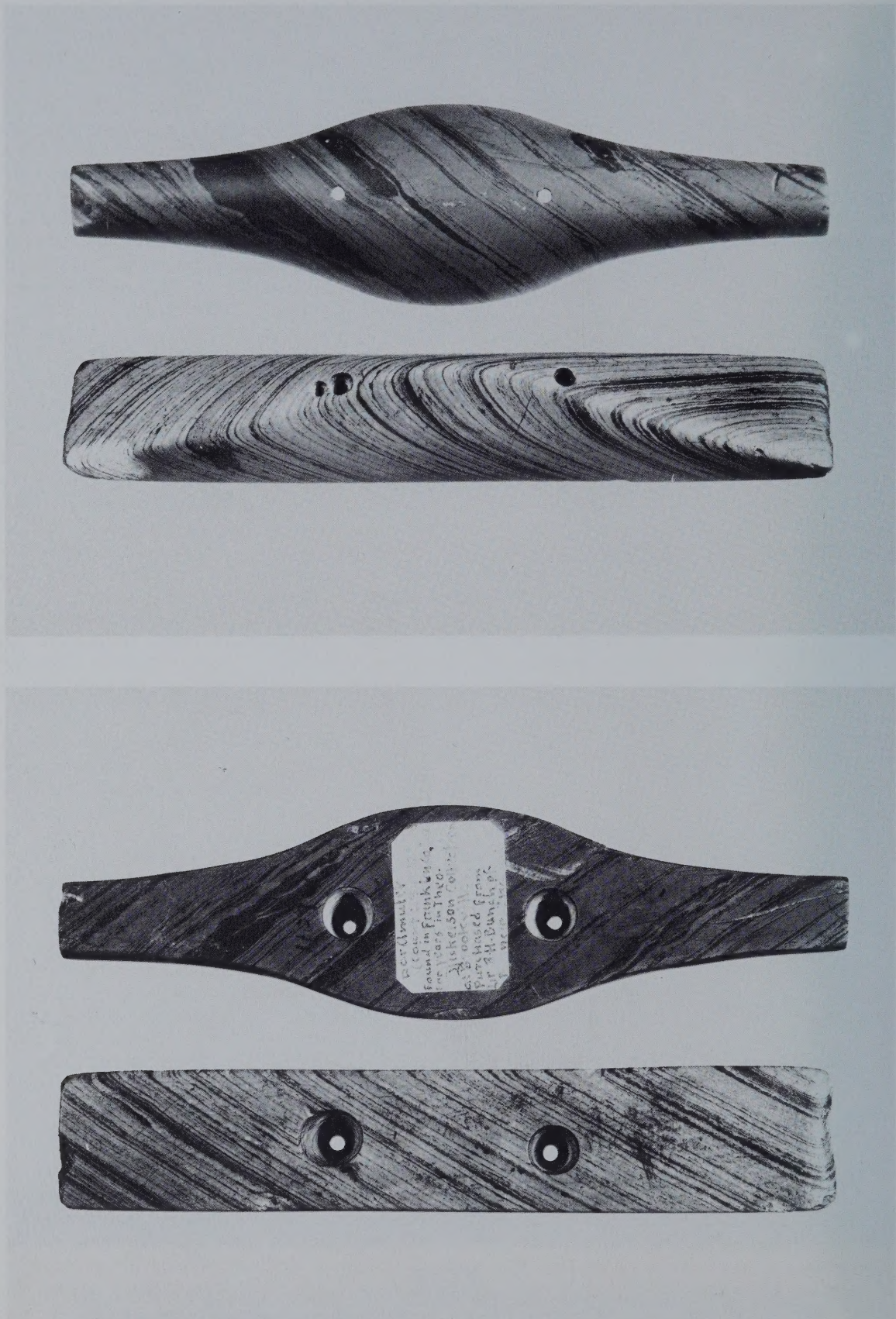


Fig. 4 & 5
Extraordinary Adena gorgets, top (Expanded Center) bottom (Highly developed Keel) Obverse and reverse views shown.

Collection of Bill & Margie Koup

Adena Art by Bill Koup

The late Fred Bartol, noted artifact collector from Warsaw, Indiana once stated in the pages of this journal that in his opinion, "Adena type artifacts are the best in both material and workmanship." He also stated that the Adena expanded center gorget is "without doubt the finest artifact of the Adena culture."

Now at first reading this may seem a somewhat rash statement to make. Just think of all the superb artifacts that have been fashioned by other prehistoric cultures. What about the ultimate bannerstone forms made by the Archaic cultures? Did Mr. Bartol forget about the exquisite birdstones and gorgets made by the Glacial Kame people? Surely he wasn't considering the effigy pipes, ceremonial flint and copper/mica cut-outs of the Hopewell culture. I could continue to list outstanding prehistoric works of art from various cultures that seemingly contradict Mr. Bartol's viewpoint on Adena artifacts. Was he serious when he made those statements? Up until recently I hadn't given it much thought, but now that my wife and I have had the opportunity to own and study two highly developed Adena artifacts, I am beginning to understand what Mr. Bartol was saying. Yes, he was serious and yes, highly developed Adena artifacts can compare artistically with other forms of prehistoric art.

The Adena expanded center gorget is a diagnostic trait of the Adena people. William C. Mills found one on the wrist of a female burial along with two copper bracelets in his excavation of the original Adena mound near Chillicothe, Ohio. The one that is illustrated (Fig. 4 top) is a very highly developed example made from green banded slate. It is 5-3/4 inches in length which makes it longer than average. It is slightly more than 1-1/2 inches wide at the widest place. The base is flat and is not as well polished as the rest of the gorget. The top is very smoothly and uniformly rounded. The ends taper from the expanded center to narrow squared-off ends that are semi-circular in cross section. The holes were drilled in typical Adena fashion using a flint drill from the flat bottom side to nearly penetrate the surface of the top rounded side, thus producing two conical shaped holes that are 3/8 inch in diameter on the base. Next, a very shallow drilling was made from the top to meet the major drilling from the bottom. The result is two exceptionally small holes appearing on the top side that are only 1/8 inch in diameter.

This specimen was found in Franklin Co. Indiana near the town of Brookville. This places it into an area that seems to be the "heart area" for gorgets of this type. In studying the literature on artifacts of this type, a large percentage are found in the southwest part of Ohio and east central Indiana. Of course the range is much more extensive. This specimen has been collected by Theodore Dickerson of Brookville, Indiana, Dr. Rollin H. Bunch of Muncie, Indiana, Jack Walters of Oregon, Ohio and Howard Steere of Manchester Center, Vermont. This gorget was pictured in *Who's Who in Indian Relics*, Vol. II 1968 while with the Jack Walter's collection.

The illustrated keel type gorget of green banded slate (Fig. 4 bottom) is probably an Adena artifact due to the close similarities to the Adena expanded center gorget and the Adena semi-keeled gorget. To my knowledge the keel gorget has not been listed as an Adena diagnostic trait. Perhaps it is simply a variant of the Adena semi-keeled gorget. At any rate, the keel gorget is very rare in collections. Only a very few have ever been illustrated from artifact collections in the various archaeological journals and publications.

The specimen shown here has a flat rectangular shaped base that has not been as well polished as the rest of the artifact. The length of the base is 5-9/16 inches and the width is 1 inch. On the top side, the ends and sides slope gradually up at a 20 degree angle to the center where they meet at a rounded ridge 7/8 inch above the base. The effect is something like an elongated Egyptian pyramid, but with much less sharply defined and angled sides. The holes are drilled in the same manner as the above described expanded center gorget. A flint drill was used to drill from the flat bottom to very nearly penetrate the top. Then a very shallow drilling was performed from the top to meet the large conical holes already drilled from the bottom. Thus two small holes of about 3/16 inch in diameter show on the top of the gorget.

As can be seen on the top of the illustrated keel gorget (Fig. 4 bottom) and many other Adena artifacts, a very shallow hole has been started and then abandoned for another location. Collectors have commonly called these "starter holes". A large percentage of Adena style gorgets have these holes. I believe the

reason for their existence is the fact that the Adena artisan was afraid to penetrate the top surface of the gorget with his flint drill from the bottom and risk shearing off a large slice of slate on the top side. After all, he had just spent many hours in manufacturing this nearly finished gorget, and knowing the nature of slate and the tendency for it to shear prompted him to choose the alternative. That being to guess where he could meet his major drilling by drilling a shallow hole from the top. The result was many miscalculations, but a small miscalculated shallow drill hole on a beautifully finished gorget was a small price to pay when the alternative could have been a ruined gorget that would have proven useless to the prehistoric Adena.

The illustrated specimen of the keel gorget was found in Sandusky County Ohio. It was collected by the late Archie Diller of Ottawa, Ohio. It is pictured with his collection *Who's Who in Indian Relics*, Vol. II, 1968. It was next collected by Howard Steere and subsequently sold into the Koup collection in early 1986.

As can be seen by the photo illustrations these two gorget types have several similarities. They are basically "one-sided", each having a flat bottom and a raised or projecting top side with the highest point located in the center between the holes. They both have flat bases that are not as well finished as the tops. Both are drilled identically. They both have comparable dimensions. As a matter of fact, when the two illustrated gorgets are placed on top of one another, the holes match up so perfectly that

one can see through all 4 holes at the same time. I point out these similarities in order to make the conjecture that for whatever purpose these gorgets were made by the prehistoric Adena, these obvious similarities lead me to believe they were both used in a similar manner.

What about Mr. Bartol's statement about Adena artifacts and expanded center gorgets being the "finest in material and workmanship"? Well, I'm not willing to go quite as far as he did in his admiration of Adena art, but once you own and study some top examples of their craftsmanship you surely can understand what he was talking about and why an admirer of prehistoric art such as Mr. Bartol would say what he did.

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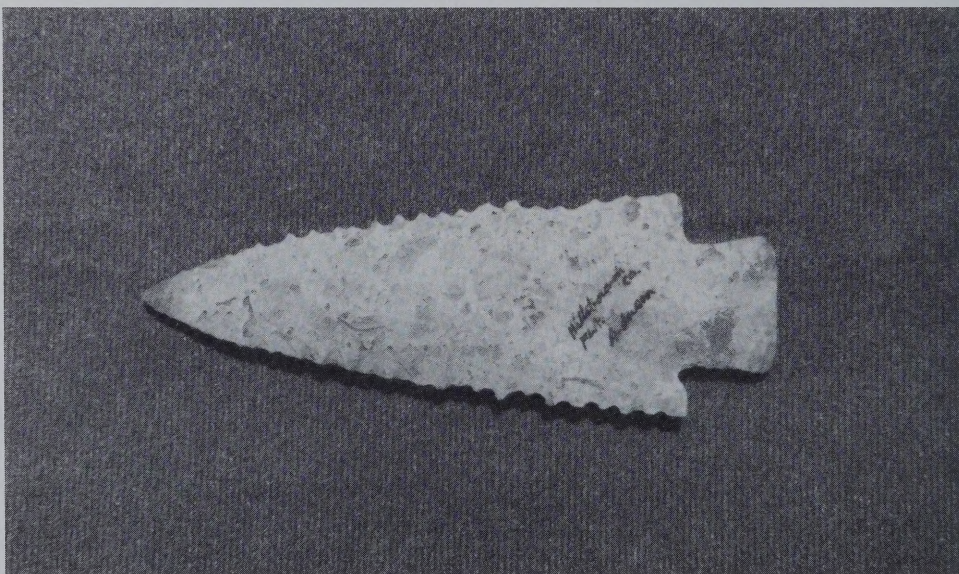


FIG: 6

Fine Florida stemmed Kirk type projectile measuring 4" in length, made of heavily patinated coral, found in Hillsborough County, Florida by the owner.
Collection of Son Anderson, Riverview, Alabama

A Broken Record ?

by Rick Sunderland

Around 1970, Mark Reathorford was attending an 8th grade field trip to an abandoned brickyard. This site is located within 50 yards of the Illinois River. On a small sandy beach littered with old bricks, Mark picked up what he thought to be a broken phonograph record. He almost threw it in the river to make it skip when he noticed the unusual notches and decided to keep it.

This very interesting and unusual artifact is extremely well made from a piece of banded slate. The color of the artifact is a dark gray with black streaks or bands. It measures 3-1/2" in height, 5-1/2" in length. There's four tally marks at the top of one of the notches and a wear

pattern between the notches on both sides where the ancient artifact was tied or strapped on another item.

After several trips to his home, and many years later; I purchased this artifact from the finder. The piece was stored in a grocery sack along with a crude axe, some pottery sherds and a number of common arrowheads. While this item is a classic butterfly bannerstone shape, it could have been used or worn as a pendant or amulet. The native material from which it is made comes from an area several hundred miles north and it is possible it was brought to this area as a chunk of raw material. I believe that the ancient Indian who made this artifact was a proud to own it as I am.



FIG: 7

Unnotched Butterfly Bannerstone or Pendant, made of faintly banded slate, measures 5-1/2" x 3-1/2". Found in 1970.

Collection of Rick Sunderland, Peoria, Illinois



FIG: 8

Classic shaped Tonto-Polychrome Olla. Ca 1200-1400 AD from Arizona, this vessel has very visual designs and color. Measures 12" height, 14" width.

Collection of Sam & Nancy Johnson, Murfreesboro, Arkansas

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FIG: 9

Gila Polychrome Olla, ca 1200 AD. Northern New Mexico. Very large and fine condition. Features a Red painted base with a bold black and white geometric design. Measures 13" Height, 14" in diameter.

Collection of Sam & Nancy Johnson, Murfreesboro, Arkansas



FIG: 11

Cache of blades found by Leo Voltz in Hillsborough County, Florida in 1975.
Longest blade is 7-1/4" in length.

Collection of Son Anderson, Riverview, Alabama

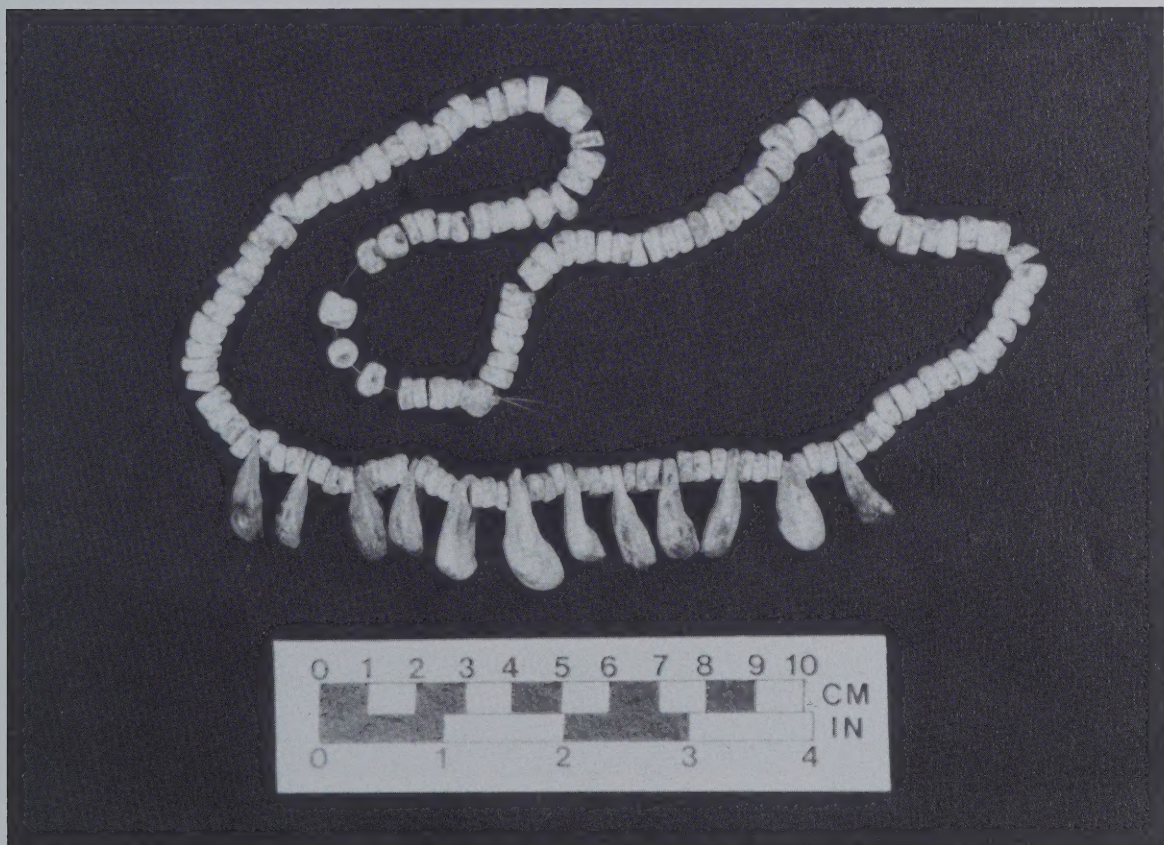


FIG: 12

Elk Teeth and Columella Shell Necklace found at the Buchannan Site in Smyth
County, Virginia. Woodland Period 1000-1500 AD.

Collection of Joe Andrews, Piedmont, North Carolina



FIG: 13

Unusual Mississippian Compound Jar featuring twisted rope design around rim, and applique "Swastika" design or swirl on the base. Perfect condition, it measures 5-3/4" in diameter, 4" height and was found around 1912 near Blytheville, Mississippi, Arkansas.

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FIG: 14

Rare Conch Shell Effigy vessel, completely engraved with a variety of Southern Cult motifs, often called the Open Eye or Sun Circle variation of the Forked Eye. Thought to be used in the Black Drink ceremony. This Sand tempered vessel was found along the Tombigbee River in Alabama.

Collection of Barry Griffin, Martinez, Georgia

The Alamance Projectile

by Rodney M. Peck

The Alamance Projectile Point type is found in the central Piedmont of North Carolina, the south-central Piedmont of Virginia, and infrequently, in the north-central Piedmont of South Carolina. The Alamance is a rare point type and unique even among Paleo-Indian projectile points. Joffre Coe (1964) lists this point as the "Hardaway Dalton", however it is often referred to as the "Alamance Point", using Floyd Painter's (1963) earlier term. The point type has many variations. Stylistically, the Alamance appears to be older than the Clovis, and it is a direct ancestral to the Hardaway Side-Notched Point (Painter, 1984).

The Alamance type has never had an associated radiocarbon date, but an estimated age of about 11,000 to 12,000 years is generally agreed upon based on a C14 date of 11,100 for the Hardaway Side-Notched point recovered at the Baucom Site in North Carolina (Peck & Painter, 1984).

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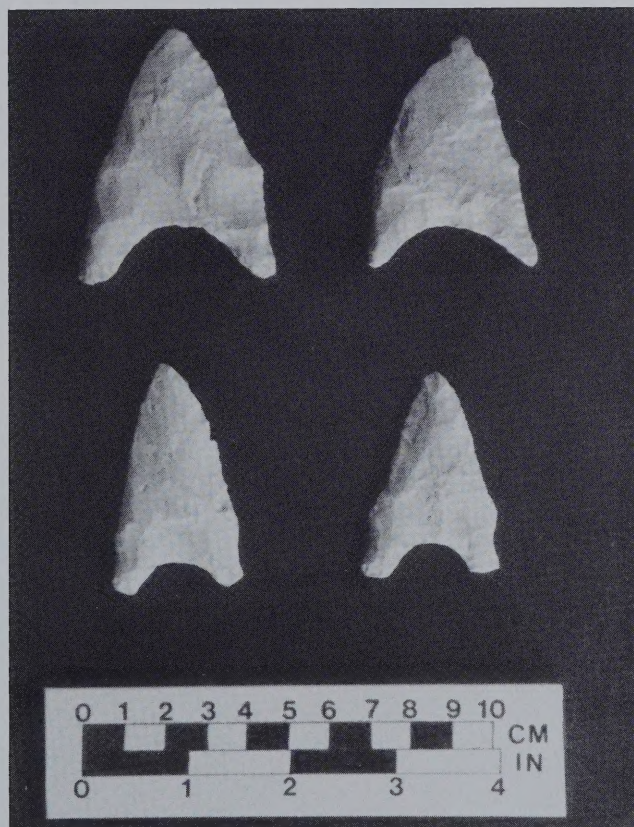


FIG: 15

Selection of four "Alamance" points from the North Carolina Piedmont.
Collection of Rodney Peck, Harrisburg, North Carolina

The magnificent Blind Wolf Pipe

by John F. Berner

Perhaps no other stone age artifact of North America stimulates as much excitement among collectors than the "Blind Wolf Pipe". Outside of the mid-south, very little is known about this exquisite and exotic work of art.

The story unfolds in February of 1940. Twenty-six year old Sherman L. Willis, born in Smith County, Tennessee, was breaking ground in preparation for spring corn planting. He was breaking the earth with a two-mule team and turning plow, one furrow at a time. Sherman noticed a slender dark object which literally "flopped" out of the ground. Pausing to examine this strange object, he perceived it to be a discarded manifold from an early tractor or auto. Like any good farmer, he tossed it out of the way of yet to be turned soil. Mr. Willis resumed plowing and after making several new furrows, he realized this discarded item was not what he first thought it to be.

He then retrieved the item, and after brushing off some of the dirt, he observed the smooth glossy finish of the "Blind Wolf Pipe". He then searched the area to locate the whereabouts from which the object had been brought up from the earth. He noticed an imprinted outline of the recently unearthed artifact was visibly outlined in the clay subsoil. Later he remembered the soil itself was darker in color as if burned when compared to the typical reddish clay. A hasty search revealed no other objects. Sherman carried this newly found item to the edge of the field and resumed his plowing. At the end of the day, he picked up this strange find and returned home. The magnificent artifact plowed out of a gentle slope near the family home, just north of the Macon-Trousdale County line in the hills of Tennessee had just began to create excitement which was to follow the next forty-six years of its known history.

Sherman Willis was aware that he had found an unusual "Indian Rock" and sometime later he took his discovery to Dr. James Gwinn in nearby Hartsville. Dr. Gwinn, a medical doctor with some knowledge of artifacts identified the item as a pipe; and the animal effigy as a Wolf. Since the otherwise well delineated creature had no discernible eyes, it was aptly called "The Blind Wolf Pipe".

Not being an artifact collector himself, Mr. Willis was approached countless times over the years to part with this fine artifact. Even great sums of money and other extravagant offers could not persuade him to part with his strange

and unusual discovery. Sherman Willis had indeed become very attached to the "Blind Wolf Pipe". Since it had become so very attractive to others, who other than he was more deserving to possess it since he was the original discoverer. Mr. Willis, faced with the responsibility of raising four school-age children and caring for his family determined that the "Blind Wolf Pipe" should remain in the custody of his family. With his passing from this life on March 30, 1984, this magnificent work of stone age art became the custody of Mrs. Sherman L. Willis and family.

A rare unusual artifact

My first opportunity to learn about this artifact came via a copy of "The history of the Blind Wolf Pipe", 1984 compiled by H.C. "Buddy" Brehm and Travis Smotherman. This came in the mail compliments of my friend Rodney C. Peck. As I read this pamphlet from cover to cover, my curiosity became aroused to see this fine artifact for myself. Early this spring, the opportunity came when I heard that Mrs. Willis and her family might display the pipe at the Lebanon show sponsored by the Volunteer State Archaeological Society.

The "Blind Wolf Pipe" was even more spectacular than my vivid imagination allowed. I have personally had the pleasure of holding and examining countless thousands of prehistoric artifacts in major collections and museums. Without a doubt, the "Blind Wolf Pipe" is the most spectacular of all.

While many photos have been taken of this artifact since its discovery and limited excerpts appeared in various publications reporting the incident and its details, the gracious offer by Mrs. Willis and family (through the kind efforts of Raymond Weatherly and Jeff White) "Pre-historic Artifacts" has been granted permission to publish an extensive photographic display and the accompanying story. This in itself is certainly an outstanding recognition of our journal.

The Pipe itself can be described as follows: Measuring 22-1/4" in length and weighing 11 pounds, the "Blind Wolf Pipe" is made of a dense steatite (chemically hydrous magnesium silicate). The material is actually a dark green color and the high lustrous polish gives it a shiny black appearance. Mr. Willis recalled that when first unearthed the artifact had a greyish appearance. Close examination reveals tiny flecks

(The magnificent Blind Wolf Pipe continued)

of gold and red in the surface coloration of the stone. The gold is Mica particles the red being ferric oxide. The surface of the pipe shows evidence of pecking and grinding and the ancient polish gives the smooth and oily feeling, so characteristic of steatite.

The outside diameter of the tubular portion is approximately 2-1/2" with an inner bore of approximately 1". While the perforation was drilled from both ends, it did not connect in true alignment. Both ends of the tube itself reveals enlargement by gouging which is typical of double conoidal tubular pipes from the mid-south.

The greatest description of this artifact concerns the effigy. The animal measures 14" from the tip of the nose to the end of the tail. The body of the animal appears to cling in "wolf-like" fashion to the tubular portion of the pipe, with legs and feet clasping the cylinder. It may be perceived that the wolf is lying on a log. Each foot is detailed with five toes (excepting the left rear foot which features six). The most definitive characteristics depicting the "Wolf" is the long snout, pointed ears, nostrils and muzzle. The only obvious missing detail shown in the close-up photographic views is eyes. Whereas early collectors determined that the "Wolf" is blind, could it be too much conjecture to suppose that the animal is "sleeping" or sunning itself on a log; as often they do? Nevertheless, all we have regarding the intention of prehistoric art is conjecture.



FIG: 16

Mrs. Sherman L. Willis holding the "Blind Wolf Pipe" outside of the family home in Macon County, Tennessee.

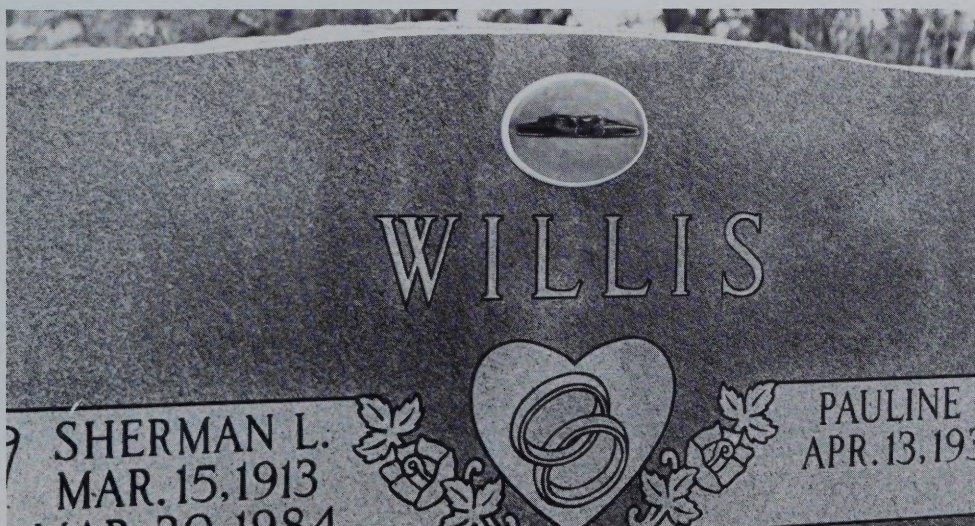


FIG: 17

Tombstone of the Willis family. Burial place of the finder of the "Blind Wolf Pipe."



FIG
3/4 view of the "Blind Wolf Pipe" showing
head and body of the animal.

16

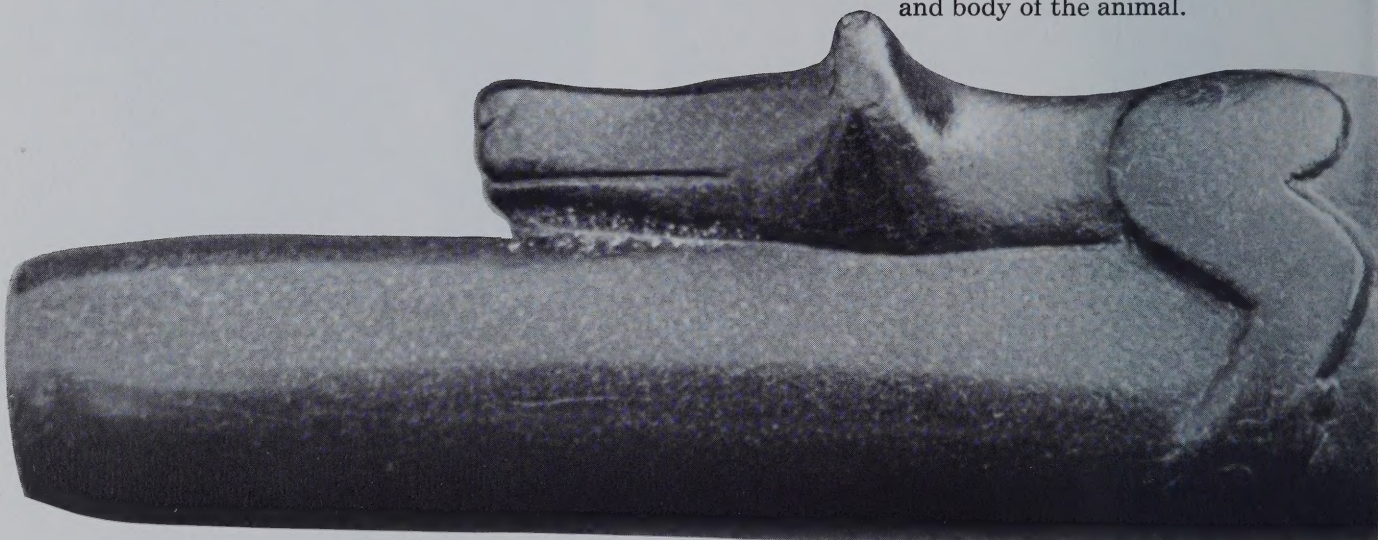


FIG
Side view of the "Blind Wolf Pipe" showing
portion of the 22-1/4" pipe.

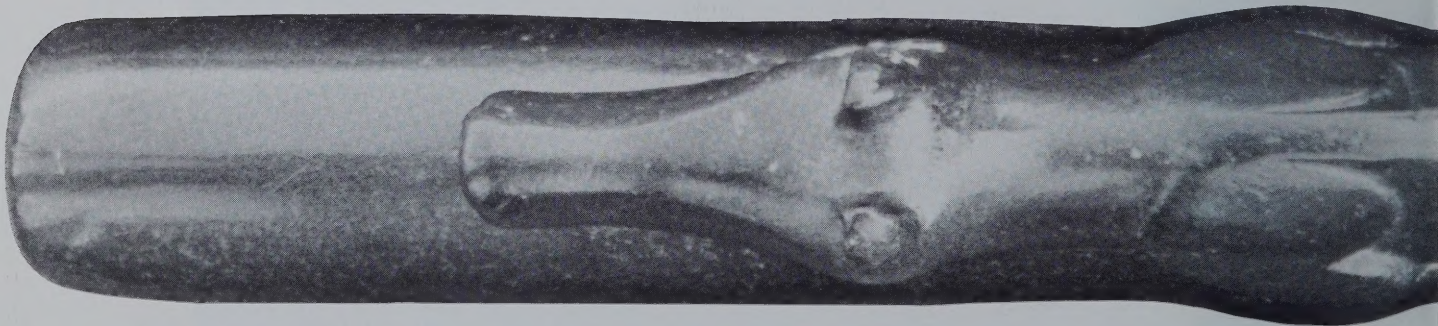


FIG
Top view of the "Blind Wolf Pipe" showing
shoulders and hind quarters of the animal.

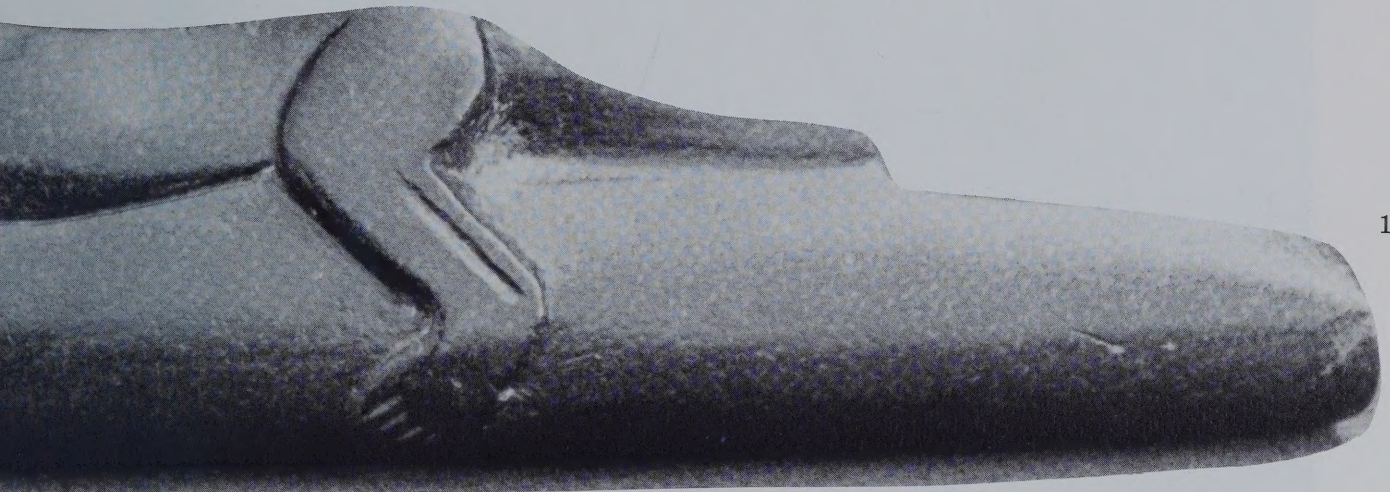


Again, sincere thanks for the efforts and courtesy of those for which the opportunity to reveal this story of America's most magnificent artifact could not have appeared in the pages of "Prehistoric Artifacts".

Special thanks to:

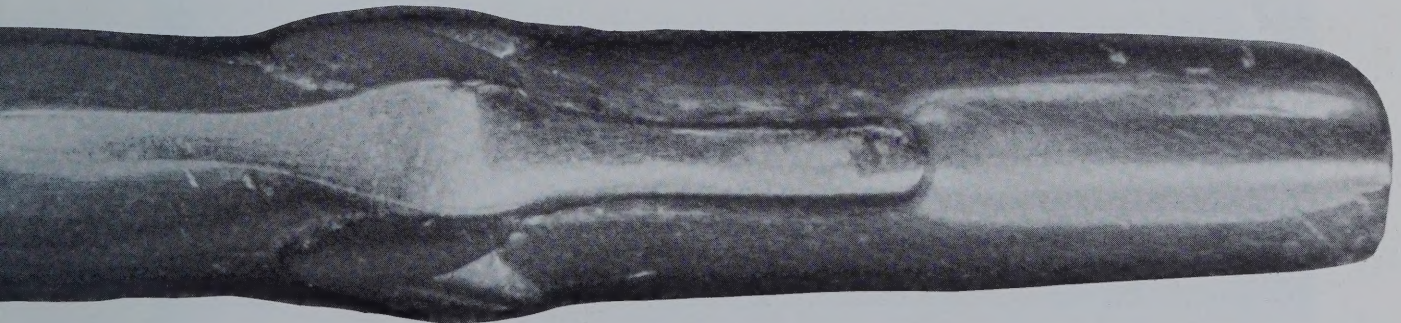
Mrs. Sherman L. Willis and family
 Mr. Raymond Weatherly
 Mr. Jeff White
 Mr. Byron McDonald, photographer

detail of the muzzle, nostrils, ears



17

ing the animal astride the tubular



veals the muscular impression of the



FIG: 21
Exceptionally fine Thebes type point found in Graves County, Kentucky.
Collection of Bob Espeland, Goreville, Illinois

Diagnostic Clues to the Manufacture of the Notched Ovates

by Charles S. Wagers

The methods of manufacturing certain stone age artifacts has always puzzled modern man. Only a scant few persons have worked with stone, or attempted to duplicate the artifacts of the past, so much conjecture accompanies workmanship and techniques.

As part of this exciting hobby, I enlist the challenge of discovery with the aid of unfinished or partially finished specimens. The first two examples illustrated are the initial steps in manufacturing ovates. First, the general form was roughly chipped from a cobble or tabular piece of slate. In the second of these two examples, the holes were pecked out where the

flared notches were to be located. A close scrutiny of the first two examples reveal fractures which probably prevented further workmanship. I suspect that some archaic curse words were said when these preforms were discarded.

In the second illustration, the discarded preform on the left reveals remnants of sawing the holes with flint and some evidence of the grinding process. In this situation, again fracturing damaged the preform beyond alteration. The illustration on the right shows the final form; which is one of the most beautiful forms of prehistoric artifacts.



FIGS: 22 & 23

(Top, left) 1st step of manufacturing; Warren County, Ohio. 2nd step; location unknown. (Bottom, left) 3rd step of manufacturing, Copeland collection. (right) Richland County, Ohio, formerly in the Hooks collection.

Collection of Charles S. Wagers, Fairfield, Ohio

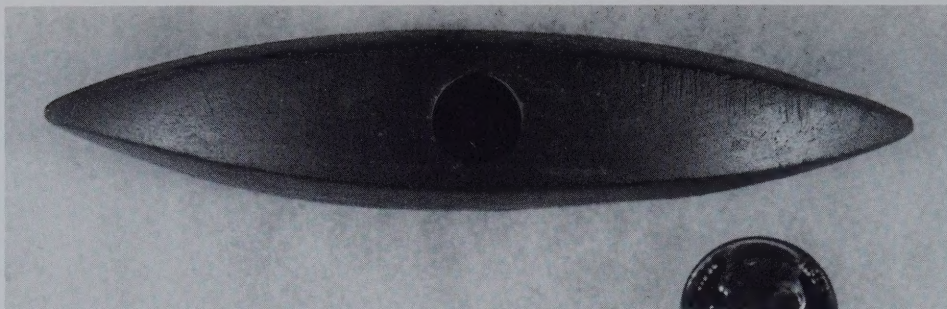


FIG: 24 & 25

Top view and side view of Reddish color claystone Shuttle type Bannerstone found off Rt. 231 North between Dothan and Ozark, Alabama. The land was being clear cut and a young man was looking for deer tracks in a 4 wheel drive. He was told the artifact was an insulator, then he saw a similar item in "Sun Circles".

Collection of Bobby Boone, Headlands, Alabama

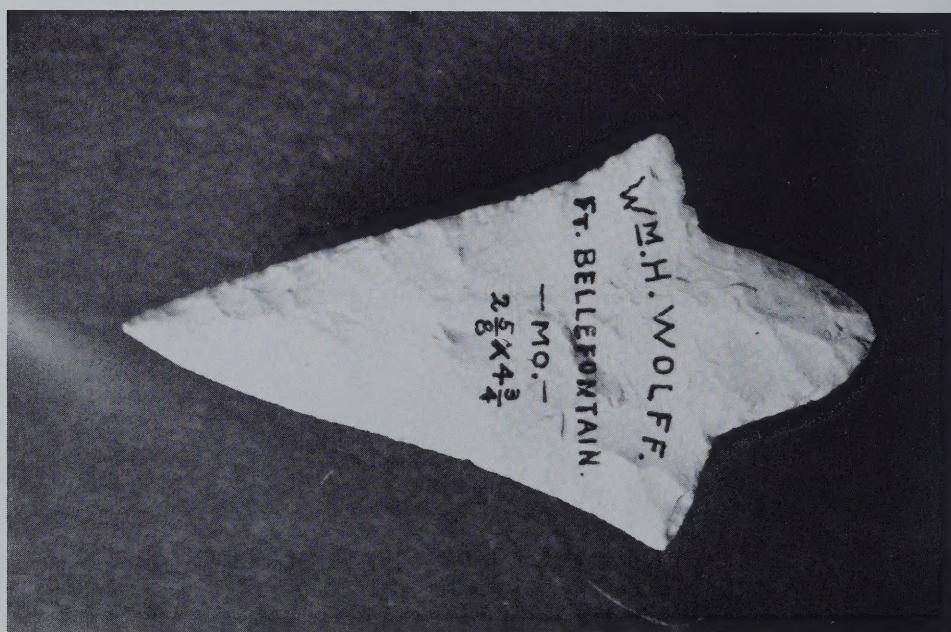


FIG: 26

White Chert Dickson type point found by William H. Wolff at Ft. Bellfontain, Missouri. Measures 4-3/4" length, 2-5/8" width.

Collection of Joe Kinker, Lake St. Louis, Missouri

Cupstones

by Gregory Perino

There are two classes of tools with cups in them found on most Woodland sites in eastern Oklahoma and adjoining states. The first and most numerous are the small square to triangular blocky type, two or three inches in diameter having a pit pecked in one or both surfaces, and sometimes having pits or grooves on the sides and ends to serve as finger grips. For a long time these tools were thought to have been used in cracking nuts, hence were often referred to as nutting stones. However in our survey of Eufaula Lake (Perino and Caffey, 1980), we found numerous examples of this type associated primarily with burnt rock floors. All were made of small cubes or blocks of sandstone varying in hardness. It was noted that most working surfaces had a pit near the center and that the surface was sometimes polished from use evidently as a small mano. This was particularly noticeable on those made of hard sandstone. A few were found without pits. It is possible some of this type may have been missed during the survey as they looked like any of the broken sandstone found on the floors, but those found also had polished surfaces from use as manos.

The other but larger kind of cupstone is neither a nutting stone or a mano. It consists

of a moderately large block of stone or cobble having a uniformly shaped cup a golf ball would fit in. The pit in this type of tool is rounded to slightly conical in form, and it is uniform in diameter because it was the product of an object rotating in it. So far we have not determined what the object was. That something was rotated in the pit, sometimes at relatively high speeds, as can be seen by the presence of concentric circles in some cups, and concentric chatter marks in other cups. The term "chatter marks" is well known in the machinist trade and refers to marks left by cutting tools on a vibrating spinning object. In this case the piece was spinning in the cup. One guess is that the cups were used to round the ends of staffs, axe handles, or similar wooden objects having approximately a one to one and one-fourth inch diameter. As no non-perishable objects have been found having a similar radius, it is assumed that the ends of wooden objects were rounded in the pits.

We are slowly finding answers to how and for what uses common prehistoric tools were put to. We can't accept old presumptions as fact any longer. It will take time but we must be alert to the many alternative uses that common tools can be put to.

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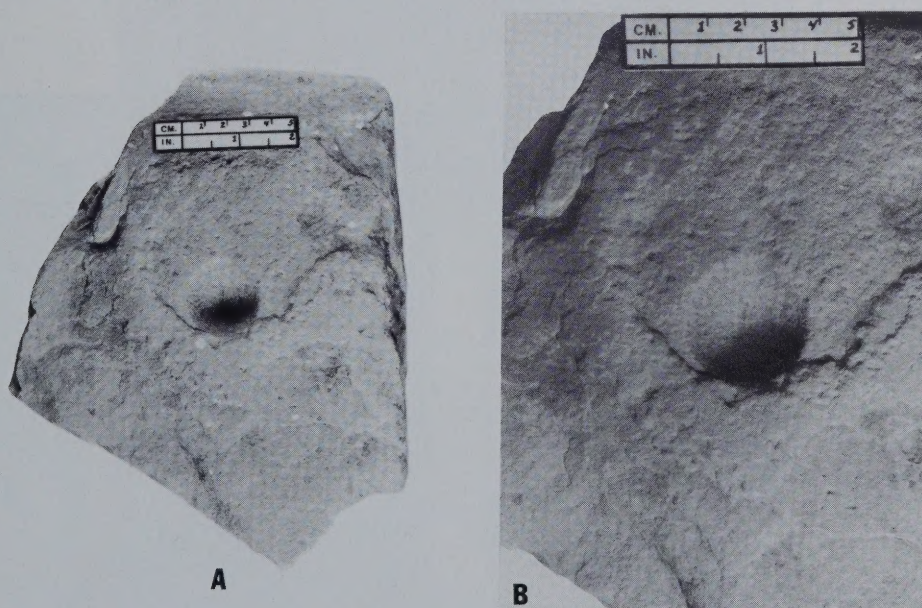


FIG: 27 & 28

(A) Cupstone found on Eufaula Lake, Oklahoma. (B) Closeup showing pitted depression with chatter marks.

Courtesy of Gregory Perino, Archeological Consultant



FIG: 29

Large Human Effigy Water Bottle with upturned face showing grimacing expression.

Collection of Joe Kinker, Lake St. Louis, Missouri



FIG: 30

Discoverer of the "Preening Turkey Cock Gorget", Daniel Bruce.

The Preening Turkey Cock gorget

by John F. Berner

Fenestrated (or cut-out) Shell gorgets are one of the rarest forms of prehistoric art due to the fragile nature of the artifact and the potential for breakage in the manufacturing process. While the much heralded "Rattlesnake" shell gorgets are better known, they are definitely the more common. Turkey Cock, Spider and Pileated Woodpecker Gorgets are considered rarities.

The particular artifact illustrated and accompanying this article is a recent discovery, having been found by a 13 year old boy assisting his father with the exploration of a cave. The cave itself is a fairly large room high on a hillside on a limestone bluff. Many years ago the cave was found by the young Daniel Bruce's grandfather. Finding a few human teeth in the first few inches of soil, it was often thought that there was other remains buried within the centuries of accumulation. As conversation would have it, memories of the cave were related and as curiosity would have it; father and son thought it might be interesting to investigate.

On Saturday May 17th, 1986 a discovery was made at a depth of approximately 36" toward the rear of the nearly 15' x 15' room. Human remains were located and below the mandible, atop the ribs was discovered this "Preening Turkey Cock gorget". In association

were found other globular shell beads and a small square shell pendant.

The artifact is described as follows: Made of an exterior section of Marine Whelk, the 3" diameter shell gorget is perforated with two biconical 3/32nd" holes at the top. The design which is both cut out and engraved upon the surface of the exterior of the shell which retains almost all of its original luster. The burial association and earth minerals has given the artifact a beautiful orange coloration. The design is separated by the traditional vertical pole which contains 3 sets of diagonal lines. Bisecting the gorget at the lower third is a horizontal bar on which each Turkey stands majestically. While each Turkey faces the other to complete the design, the birds head and neck is turned in opposite direction with the beak touching the wing areas as they do while "preening" their feathers which is a daily ritual for fowl. The spread tail feathers designate the fowl as a male Turkey. Another dot and circle treatment similar to the design used to depict the bird eye is used at the base of the tail. This has been described by some as related to a "joint" and in other instances as the annus.

Portion of a similar Shell gorget was discovered by Moorhead during his excavation of the Etowah Mounds near Cartersville, Georgia

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FIG: 31 & 32
Obverse and Reverse of "Preening Turkey Cock Gorget"



FIG: 33

Small, well made double crescent bannerstone made of dark blue gray banded slate. Found in Calhoun County, Michigan, it was formerly in the Owen Davis collection.

Collection of Barry Goodwin, Coldwater, Michigan



FIG: 34

Single-face bottle type Bannerstone, measuring 2" x 1-1/4", made of highly polished dark brown limonite. Found surface hunting by Ted Johnson in north-east Itawambia County, Mississippi near the Alabama state line in April 1969 in a recently plowed field following a heavy rainstorm.

Angostura Collateral Flaked Points

By Les Ferguson

Two sites lie about forty miles apart which render Angostura collateral flaked projectiles. One is in South Dakota, the other in Wyoming. Both produce the distinctive Angostura points. The Ray Long site is located about 12 miles south of my home town which is Hot Springs, South Dakota. It was excavated by archaeologists from the Smithsonian Institution before it became inundated by the water of the Angostura Reservoir. The work began in 1948 and continued for several seasons. The chief investigator was Rich Wheeler. An occupation horizon was found to exist about seven feet below the surface on a point of land running out toward Horse Head Creek. Ancient man probably existed on a diet of the large breeds of Bison living at that time and now extinct. Making several visits to the excavation site at the time of the work, I learned that they discovered several good type points and a number of broken specimens. The points were originally named Ray Long types by Wheeler in honor of the land, but some archaeologists confused Long as meaning the length of the projectile. In 1954 the type was renamed Angostura.

The site in Wyoming is along the Cheyenne River. The Horsehead Creek is a tributary. It also was discovered to be Angostura. Again in the summer of 1985, under the direction of Adrian Hannas the Ray Long site was re-explored. The remains of one fireplace and several broken Angostura projectiles were found.

The points illustrated were both found in Fall River county where the Angostura Dam is located. The largest point, made of black chert is 4" long and was found 2 miles from the Ray Long site. The other point is Lange agate. Both projectiles are thin and well chipped, basally ground with slight basal thinning. These points dated at approximately 9000 of age and are a very uncommon type anywhere.



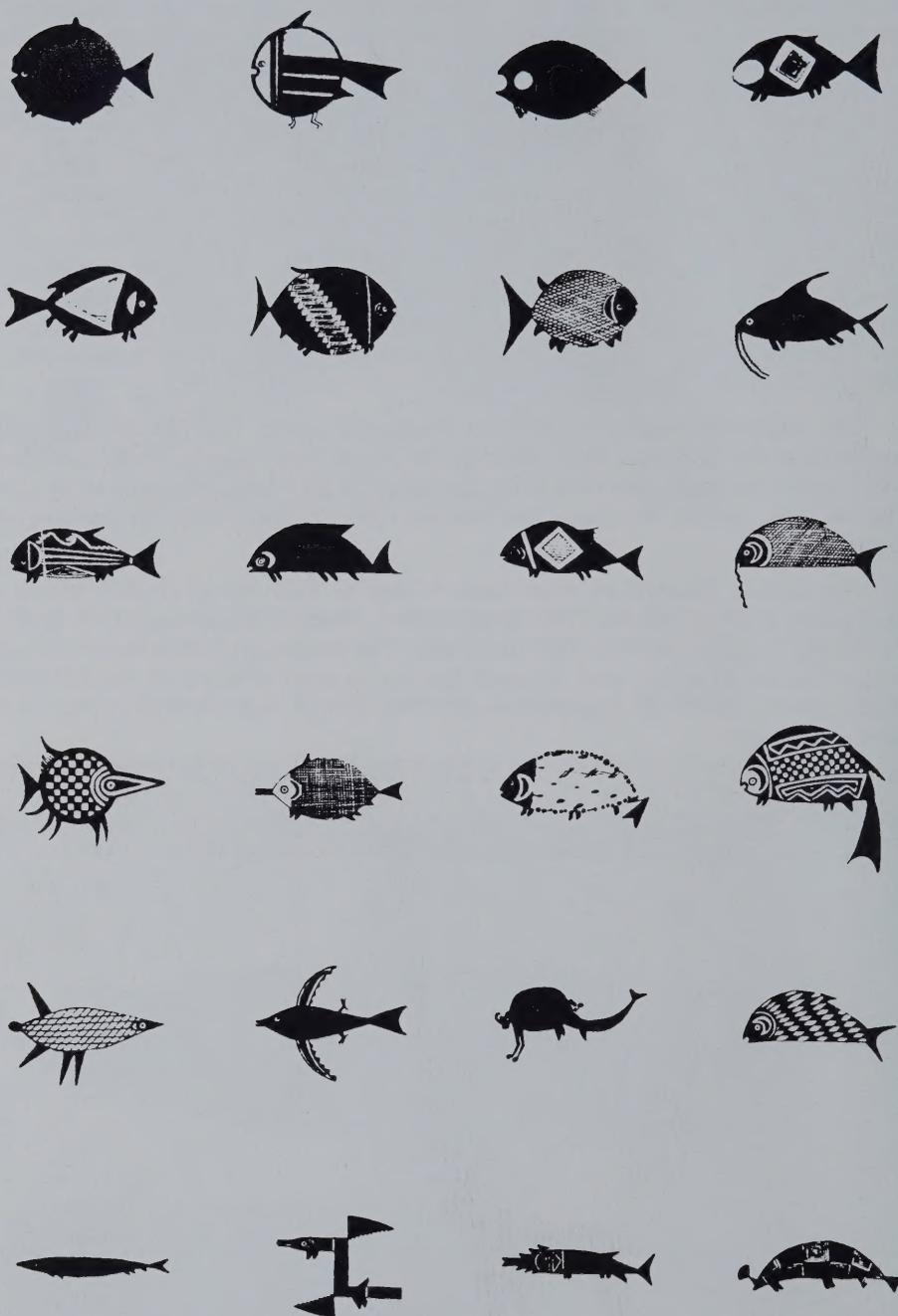


FIG: 36

Aquatic and mythical creatures depicted on Mimbres Bowls of the Southeastern United States. Ref. "A History of the Ancient Southwest", Gladwin, p. 225.

Strange enigma of Mimbres decoration

by A.J. Wesolowski

The famous Mimbres culture lived in the Mimbres River Valley in Southwestern New Mexico. As early as the late 1800's, archaeologists recognized the superb artistry of these people who are in a class by themselves. What is so odd is the origin of the effigies depicted on their excellent pottery forms. The Mimbres River is a very spotty and shallow stream today, and it is thought to be much the same in pre-historic times. There are those who doubt the presence of many fish even in Mimbres time frames, yet the exquisite portraits of Fish depicted on Mimbres Bowls really suggest Salt Water species. It must be noted that the Gulf of California is 400 miles distant, and the Gulf of Mexico is 800 miles from the Mimbres River Valley.

How did the Mimbres artists create this stylized portraiture. Especially when many

varieties of this water life and their only examples were such great distances from this homeland? We know it would be virtually impossible to preserve an ocean catch and return it some 400 miles or more for all to see. So the best student of life and artform would need to spend considerable time studying a particular species in order that the likeness might be captured, especially in this two dimensional black and white art style.

Accompanying this article are 24 aquatic forms of life depicted. The Majority illustrate the obvious designs that identify a particular specie. Others appear to be a combination of animal and fowl, or animal, fowl and water life. Such combinations may be more or less a mythical creature as was depicted by ancient man in the Southwestern United States.

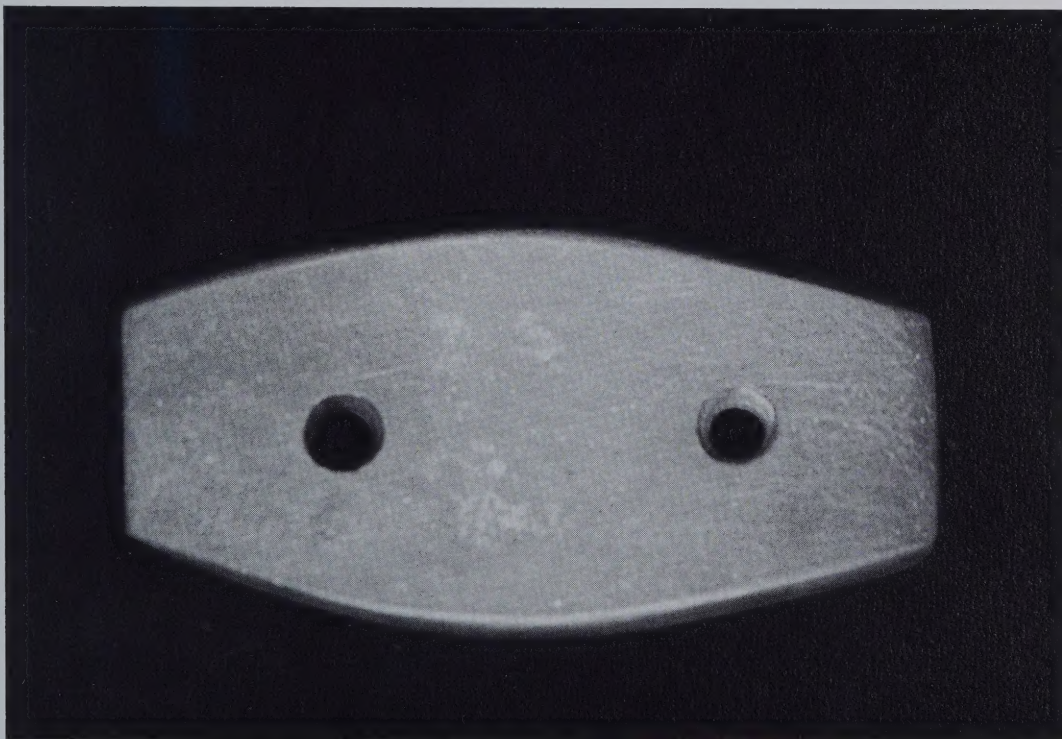


FIG: 37

Enlargement of a well made small Red Slate gorget found in Tennessee. This expanded center type is biconically perforated and measures 2-3/4" x 1-3/4".

Collection of John Tilley, Chattanooga, Tennessee



FIG: 38
 Fine Missouri type granite axe found in Pettis County, Missouri.
 Collection of Dale & Betty Roberts, Mt. Sterling, Iowa

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Fig: 39
 Fine cream colored Missouri flint Dovetail from St. Clair Co., 1st choice of the
 Gray LaDassor frame in 1960 when broken up to be sold.
 Collection of Art Gerber, Tell City, Indiana

Hardstone Spades vs. Flint Spades

By C.S. Wagers

Spades and hoes made from granite or other hardstones represent a very rare type of polished and ground stone tool. In fact many collectors, including this writer did not recognize them for what they were until quite recently. For a number of years I considered the artifact shown in the top illustration to be an unusual form of celt.

Comparison of the form to a Flint counterpart (bottom illustration) helps clear up this question in my mind. Perhaps some other forms generally considered to be Celts were also used in a similar manner. Also damage, resharpening and general usage could cause a decrease in physical size of the item over a number of years,

also resulting in an unusual form.

I have seen over a thousand Birdstones. I have seen less than a dozen hardstone spades or hoes. The scarcity of the form in hardstone is easily understood when one considers the amount of effort required to produce such a tool in hardstone versus flint. A flint tool of this nature, given a chunk of flint large enough in proportion, could be chipped out in an hour or less. The effort required to grind a stone counterpart would be at least ten times that amount of effort. Hence, the reason might be concluded that necessary and available flint nodules were not available; so the maker produced the tool in hardstone.



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FIG: 41

(Top) Large Hardstone polished spade or hoe (Bottom) comparable Nodular flint spade or hoe.

Collection of Charles S. Wagers, Fairfield, Ohio



Fig: 42

Gray Harrison county flint Dovetail found in Spencer county, Indiana, originally in the Gray LaDassor dovetail frame, pictured actual size.

Classic fracture base found in Spencer Co., Indiana by Jim Burst of Tell City. Found on a knob on Crooked Creek, the stream that surrounds the Crib Mound. Gray waxy flint with a quartz intrusion. (Photo by Art Gerber).

Collection of Art Gerber, Tell City, Indiana

Facts about Fakes

by John F. Berner

This feature article has been utilized to expose the many techniques of modern reproduction, and hopefully to good advantage. Nearly a year ago, I was approached by a number of dealers who specialized in fraudulent artifacts and modern reworks. These people suggested to me that Fakes were good for the hobby because Fakes provided additional opportunities for collectors to enjoy attractive material. What's closer to the truth is that Fakes provide attractive incomes for the dealers. Also a couple dealers tried to intimidate the G.I.R.S. with various threats. We decided to ignore all of the above. Since that time, a half dozen of these infamous people have dropped their subscription to "Pre-historic Artifacts" and three more have quit the business. Too bad.

In this issue, I would like to discuss the obvious characteristics of authentic artifacts. It is fact that modern makers can duplicate any type of artifact, and most use the proper material. How then can the majority of us detect the difference between Fake and Genuine? Most of today's Fakes are too perfect. They are made that way to appeal to the advanced collector who desires exotic material, excellent workmanship and perfect symmetry. Do you realize how few genuine artifacts have ever been found in such condition? Certainly not enough to fill the desires and pocketbook of the collecting world.

There have been a few discoveries where the artifacts were made primarily as burial accompaniment. Other than this small percentage, every artifact was utilized and consequently had wear and use patterns which altered its original manufactured condition. Add centuries of age and additional alterations occur. When compared to modern reproductions, there is no comparison. Bear in mind that the faker is most interested in profit, and to achieve this goal, shortcuts are taken. Steps of manufacturing in the ancient way is avoided to conserve time. Careful examination and comparison with known genuine articles often expose the fake for what it is, or isn't.

One outstanding factor that gives one of the best clues to genuine or not is often the factor of price. Quality artifacts always command premium prices. This is how the Fakers and Fake dealers capture their prey. Fakes are always offered below the going rate of genuine counterparts. There are no bargains, just a disparity between the price of genuine and fakes.

Old Fakes are not really collectible.

Recently a young member donated a "Guf-

fey" birdstone to our educational display. When this fake was purchased he thought it might be real, then he realized the material was strange. Strange indeed, it was made from fossiliferous limestone soaked in burnt motor oil. And after 50 years it still had an odor. Before he decided to donate this item, another collector told him that it was antique and very collectible. How absurd. There's nothing worse than an "old" fake, or an "old" faker. I have observed "Guffey" sales at auctions for more than 20 years. They don't bring any more today than they did in 1966. You figure it out for yourself. And why would anyone be proud to show off his "Fakes"?

Authentication is important to the G.I.R.S.

May I address a controversial issue. I believe our society needs an Authentication Program. Not like the one the G.I.R.S. had a number of years ago. It faded into oblivion because of many controversial factors. Some committee appointees never performed the first service for the program. Others merely lent the use of their names. Some never ever attended a G.I.R.S. meeting. Only a couple of the 20 person committee participated regularly. Worst of all, the great deal of peer pressure produced invalid decisions.

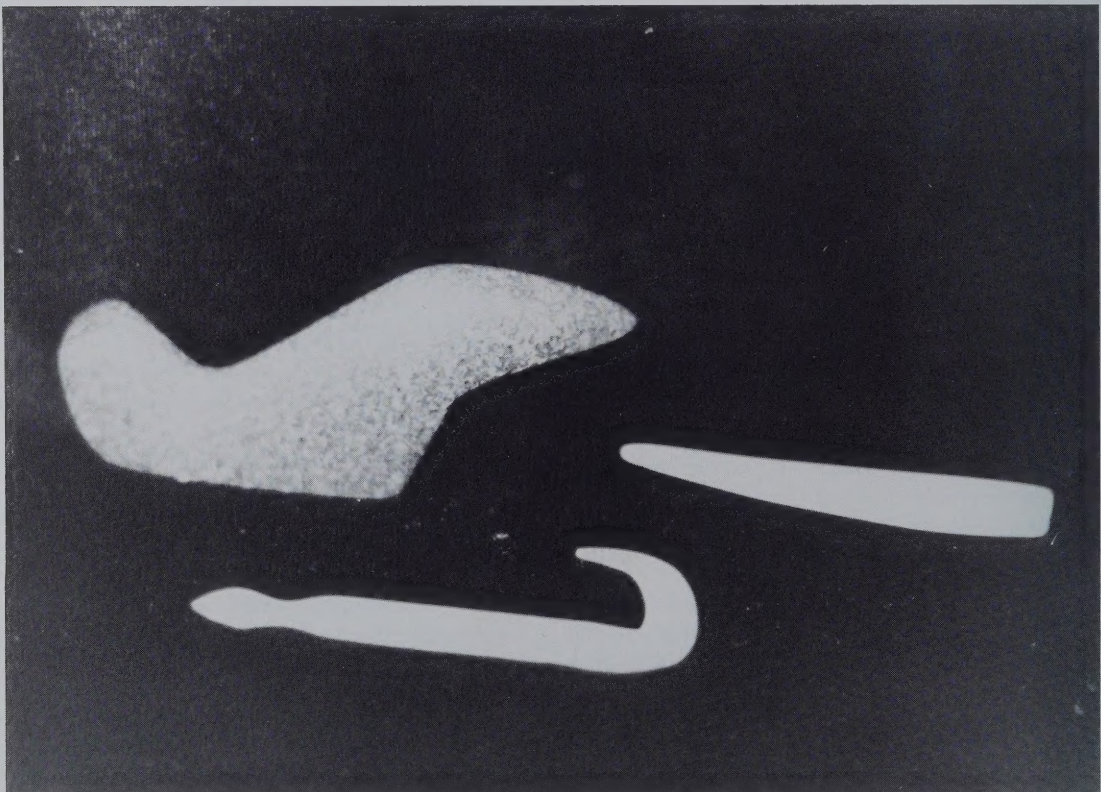
Here's my recommendations. I believe we can organize an excellent Fraudulent Artifact Committee from the ranks of our membership. I suggest that we solicit for volunteers, rather than appointments. This way we have members who want to help, not members who hate to refuse. Each member elects to offer expertise only on those categories with which are most familiar. It is necessary that the committee function on a year round basis, not only at G.I.R.S. meetings. And that the service be made available to other societies, and all collectors, museums, etc. Most important. Decisions must be made privately, not in front of friends and fellow collectors. This way everyone can retain their friendships and avoid creating new enemies. After all, you cast your vote for politicians in privacy. Last but not least; should the committee not arrive at an agreeable decision on a submitted item, they need to say so without being embarrassed.

I've said my piece. Now it's up to you. I think we need a G.I.R.S. program now. If you are willing to participate, please write me in confidence and let me know. Thank You.



Activity at 1st Annual Mid-South G.I.R.S. show in Chattanooga, Tennessee
April 13th, 1986.

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Group of fraudulent reproductions; includes old "Guffy" type birdstone, new
pendant and fish hook. G.I.R.S. Educational Display.

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1. Articles are preferred typewritten and double spaced on standard 8-1/2" x 11" paper. The author's name and address should appear below the title.

2. Photographs must be glossy black & white: 8 x 10's preferred, 5x7, 4x5's acceptable. NO POLAROIDs!

3. When submitting photographs, please include the following: Size, color of artifact, description of type of material, location of find (when known) such as County, state, name of finder, etc.

4. If quoting another article of publication, please credit the source with a footnote and biographical entry.

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The Board of Directors of the Genuine Indian Relic Society, Inc. (a non-profit organization) have determined that the 1986 Dues will be set at Twelve (\$12.00) dollars. This entitles each member to receive Four (4) quarterly journals. Membership & Subscription dues begin with the Calendar year.

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The specific purpose of this non-profit National Society is to promote friendship and trust among persons interested in the preservation of authentic prehistoric North American artifacts by:

- 1. Providing a medium of informational and educational exchange through the regular publication of journals.*
- 2. Offering the opportunity for documentation and authentication of artifacts by the society's committee of specialists.*
- 3. Taking a positive stand in opposing the display, exchange or distribution of questionable and fraudulent artifacts at society meetings.*

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